



Coffin Cuties

#3

COFFIN CUTIES

**MADELINA HORN***The Horned Goddess***DRAVEN STAR***The Moon Goddess***RACHAEL RECKLESS****CHERRY VON TOPP****BIANCA ALLAINE****A. MICHAEL
BALDWIN**
talks
PHANTASM*and more***BASIL GOGOS**

WE SIT DOWN AND CHAT WITH THE LEGEND...



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A MISSIVE, FROM...

MISTER HEARSE

EDITOR IN CHIEF



Fieridh greetings ghouls and ghoullettes! Welcome to another sinisterly delicious installment of Coffin Caties Magazine! Once again we showcase a sensuous assembly of your favorite supernatural sweethearts such as the macabre Madeline Horn, the devious Driven Star, the be-deviling Bianca Allaine, the ravenous Rachel Reckless and the charming Cherry Von Topp!

As if that weren't enough to get you clawing out of your crypt, we also feature an insidious interview with, plus the alarming artwork of that paragon of petrifying posturature, the treacherously talented Basil Gogos!

More gore, you implore? Well watch as we delve into a dice dialogue with Michael Baldwin of "Phantasm" and dig up all the nefarious news on "Phantasm 5: Ravager" as well as his many perilously pending projects!

Still not enough to satisfy your unnatural appetites? Then fix your fangs into the fresh veins of our latest sadacious addition, "The Coffins Corner," where we rapaciously review the most fearsome of films for your evil edification!

It's a gravedigger's moon so grab your shovels and hop into the hearse! It's time to howl our way through the next delightfully dreadful adventure in the wonderfully wicked world of Coffin Caties Magazine!

Yours Fiendishly,

Mike Hearse
Mike Hearse



TALYN STONE





GENESIS OF ITALIAN HORROR:

A BRIEF OVERVIEW OF THE ROOTS OF ITALIAN GOTHIC, ITS PIONEERS, AND PRINCIPAL TITLES

BY TOMMY STERANEDT



Italian horror, though a late comer to the scene when compared with Europe and Hollywood, has always had its own place in the Horror and Gothic motion picture industry, becoming a fundamental part of the genre.

Italian literature historically boasts relatively few titles featuring fantasy and Gothic themes, but the key filmmakers we will discuss here have never allowed this to limit the quality of their productions. Taking inspiration from foreign literature and Hollywood classics Italian authors crafted more than mere sterile copies by digging deep inside the characters; focusing not on monsters or the supernatural, but on the human factor, madness and perversion.

The first Italian Gothic horror movie, *The Vampires* (*I Vampiri*, 1957, directed by Riccardo Freda), follows the story of a young reporter in Paris investigating murders perpetrated by the duchess Giselle da Grandi in a desperate attempt to keep her youth by bathing in virgin's blood. Inspired by the true story of Elizabeth Bathory the film is the result of a bet between the director and producers. Freda wagered that he could shoot a good movie in just two weeks (though the last three days were actually shot by the co-director Mario Bava). The clashes between director and producers

carried into nearly every aspect of the project and even changed the ending of the story. Despite these challenges the film has become a classic thanks to good story development and a few cutting edge scenes featuring special effects, notably the transformation of actress Gianna Maria Canale, accomplished with layered makeup and lighting.

Another pillar is Mario Bava's first film, *Black Sunday* aka *The Mask Of Satan* (*La Maschera Del Demone*, 1960), an absolute masterpiece. Two unwitting travelers accidentally resurrect the witch Asa, burned at the stake two centuries before and anxious to kill her brother's descendants. Bava's direction and photography established features that would become some of the foundations of the genre, Italian and international, for years to come: lighting, sets, locations, gore; a novel perspective. Bava's personal and innovative touch made him one of the most important originators within Italian Gothic.

The final title in this brief overview is *Castle Of Blood* (*Danza Macabra*, 1964), directed by Antonio Margheriti aka Anthony M. Dawson. Reporter Alain Foster interviews Edgar Allan Poe about his novels, is told the stories are true, and accepts a challenge to spend a night in Lord Blackwood's haunted castle. A classic ghost story, the film manifests a dark and claustrophobic atmosphere with a soft call to eroticism in some scenes, calling to mind a morbid black and white dream with its distinctive lighting and photography. **CC**

SUGGESTED filmography:

- *The Vampires* (*I Vampiri*, 1957)—Riccardo Freda
- *Black Sunday* (*La Maschera Del Domenico*, 1960)—Mario Bava
- *Milk Of The Stone Women* (*Il Latte Delle Donne Di Pietra*, 1960)—Giorgio Ferroni
- *The Horrible Dr. Hitchcock* (*L'Orribile Segreto Del Dr. Hitchcock*, 1962)—Riccardo Freda
- *The Whip And The Body* (*La Frusta E Il Corpo*, 1963)—Mario Bava
- *Horror Castle* (*La Vergine Di Norimberga*, 1963)—Antonio Margheriti
- *Tomb Of Torture* (*Metamorfosi*, 1963)—Aeronio Boccacci
- *Black Sabbath* (*Le Tre Volte Della Paura*, 1963)—Mario Bava
- *Castle Of Blood* (*Danza Macabra*, 1964)—Antonio Margheriti
- *Planet Of The Vampires* (*Tormento Nello Spazio*, 1965)—Mario Bava





Favorite Classic Movie Monster—
Dracula I am the proud owner of a Christopher Lee Dracula portrait

Favorite Modern Movie Monster—
Freddy Krueger He was my first at the age of 17 and has been my favorite since

Favorite scream queen—
Jamie Lee Curtis

Weapons in a zombie apocalypse—
Sword and crossbow

MISSY POISON

Katz Komperda



► A Glimpse into the Life of a
Modern Day Witch

To the uninitiated, the word "Witch" simultaneously summons visions of heretic women burning at the stake or, to many, that of the nature worshiping Wiccans.

I say this not to disparage any of the latter, but to highlight that, as a modern day witch, I am neither angel nor demon, heretic nor Wiccan, and yet I do walk the crooked path.

The work of a witch requires great diligence, daily practice, voracious reading and study, and goes beyond a mere image, fashion or lifestyle. I am a diviner by trade, working with the Tarot, palmistry and scrying. I give readings and in doing so, the divine arts work to break me open. I do not live in the shadows and, like many of my sistren

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and brethren, I am the victim of people's damnation and scorn.

Misguided religious zealots are ready to damn me and would be all too willing to light the match to ignite the flames that would burn me. Magic and the crooked path are not for everybody, those drawn to both recognize it as a birthing gift for those courageous enough to claim their place within the coven, the witch blood. — Jamie Chin



DRACU LEN STAR

Favorite classic movie monster—Dracula

Favorite scream queen—Linne Dugay! I recently had the opportunity to be in a movie with her and she is just awesome.

Weapons in a zombie apocalypse—Machete, lighter, Fire can be very useful, you guys.

I'm a model, adult film star, dancer and performer! I love acting and taking on other characters and personas. I have a role in the highly-anticipated film from Adam Albrecht, "The Seductress", as well as starring in A XXX Nominated and winning adult films from Burning Angel Entertainment. It's awesome. I live in the quirky town of Baltimore where I like to think my Chihuahuas, Pit bull and I fit in quite well. At least for now.

I like to travel and see how fun and filthy other cities can be.



Rachael Reckless



Occupation—Bartender/ "GOREloque" entertainer.
Favorite classic movie monster—Frankenstein.

Modern Monsters—very evil killer living or fictional

Favorite Scream Queen—My school girl crush, Elvira!

Weapons in a zombie apocalypse—Machete and Crossbow

In addition to modeling I am a performance artist. I create my own costumes. My stage shows must have a fitting storyline to go with the special effects in order to create a

visually appealing/ disgusting live event. I book my own models and performers who fit each part just right. I also run my own Go-go team and book the girls out for various events. My hobbies go hand-in-hand with that, as well. They include: costuming, building stage sets, and pupps. My favorite food is MEAT! I love a good ole steak... and bacon. It just makes everything better. I have a 13-year-old Boston Terrier named Bacon (bit for short). I listen to a little bit of every kind of music, I've sang for a few punk/ metal bands back in the day. I just love to be on stage...



THE PULP ART MADNESS
OF THE LEGENDARY

BASIL GOGOS



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BASIL
GOGOS

Basil & Hyde

Basil Gogos is the frontman for the most distinctive film monster paintings from the 1960's till today. If you are familiar with Famous Monsters magazine and had a favorite cover, it was most likely a Basil Gogos cover. Such as Vincent Price, Frankenstein, Wolf man and in modern day with rock icons such as Rob Zombie and The Misfits. There is no mistake in identity with his psychedelic color spectrum and detail to bring a black and white horror classic to life is revolutionary to say the least. So, Coffin Cuties Magazine is honored to bring you this interview and have now had Basil Gogos grace the cover of this issue with his painting of the 1910 Edison Studios Silent movie of Mary Shelley's Frankenstein...

Interview by Mike Hearse

Mike Hearse: To start off I would like to tell you how humbled I am to do this interview with you, Basil Gogos. Just some basic background for our readers, you were born in Egypt and your family up and moved to the United States. Can you tell us when and how you became an artist at this point?

Basil Gogos: I was about 27 when I became an artist. I became an artist by copying the masters.

MH: It's been close to 50 years since your debut at Famous Monsters with issue #9 which featured, Vincent Price. This was a ground breaking new style with a psychedelic edge and coloring that just captured so much attention from everyone. Where did the inspiration to paint Vincent Price like this come from? Did Jim Warren of Famous Monsters ask you to? Or, was the classic monster painting of Basil Gogos style born here?



BG: The issue 9 FM cover was an accident. Yet, my master style was born with the Vincent Price. It was a classic beginning.

MH: For those of you who don't know, these are actually paintings that you were commissioned by Jim Warren of FM back in the mid 1960's. Can you give us some input on the amazing coloring and detail that went beyond the creation of your monsters? Also, the

(continued on next page)

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lighting and backgrounds have these glowing yellows and blues that shine on these characters from different angles. This is unlike anything I have ever seen with any other artist. What gave you this direction in color for the backgrounds considering your only reference at the time was a black and white image that would be provided?

BG: *The use of color was my awakening. I use color after many studies to be able to see the limits it could go. Experimenting on how far I can take color. The black and white images gave me a freedom to use color freely.*

MH: So many monsters and so many paintings. Who, if I may ask, is your favorite monster to paint and why?

BG: *Frankenstein is my favorite monster to paint. Because of his difficulty in understanding.*

MH: We all know that in 1985 FM came to an end, until a few years later and started up again. What kind of work as an artist were you doing during those times? Were monsters still a big part of your life?

BG: *Illustration and yes, monsters were a part of my life.*

MH: One thing I would like to discuss or go back to is the times before or in between FM back in the 1960's. You did a lot of pulp novel and magazine covers, such as Adventure Magazine, New Man Magazine and Man Story. The covers were a bit more risqué with erotica, romance, war time and some pin-up styles that were popular at the time. Did you enjoy doing these covers and styles as well?

BG: *Yes, I enjoyed all of the work I did at that time.*

MH: It just seems like you are every where these days such as conventions and visiting many cities all the time. Can you tell us of any current projects you're working on and what a normal day back at your home would be like?

BG: *I go to the studio and paint abstract art. I also try to answer my fan mail. I go to museums with Linda to look at the masters and contemporary artists work. I am planning more appearances.*

MH: Now there is always that question an artist will him or herself over a period of certain of time in their



lives, if it was a happy one and do they feel that their work has touched others in a way that you as the artist really wanted to be portrayed as. So in other words, has it been a happy life being the most famous of monster makers in pop culture for basically what is 50 years now? If you could go back, would you change anything at all?

BG: *It has been a happy life. I probably would have enjoyed exploring abstract art more than I did.*

MH: Do you feel that you have gotten better over the years painting these incredible monster paintings? Or is there a secret formula that works for Basil Gogos, unto himself?

BG: *Yes, I have gotten better over the years.*

MH: I would like to just thank you for taking time out of your life to even do this interview for Coffin Cuties and provide the cover for issue #3. I am one of your biggest fans and I've been collecting your work since the early 1970's and still do today. It's been a complete honour to work with you on a project and I hope to see 50 more years of your monster paintings in the years to come. If you would like to say any last words to your fans or thank you, please do...

BG: *Thank you all for your loyalty!*

Special thanks to Vanguard Publishing for providing us with this issue cover art. For further reading please check out Vanguard Publishing's award winning book, *Famous Monster Art of Basil Gogos* by Keny Gammill and J. David Spurlock.

www.vanguardpublishing.com

Madelina HORN



Michael Scirpo—Hotbook.com Michael Scirpo Photography © 2012 Madeline Horn







Occupation—Performance artist in exotic circus arts + model

Favorite classic movie monster—The Creature from the Black Lagoon

Favorite Modern Movie Monster—Nightbreed

Favorite scream queen—Rose McGowan

Weapon in a zombie apocalypse—Machine and a flamethrower

My name is Modelina Horn, I've been a traveling professional showgirl for about 7 years. I've performed all over the world, everywhere from the Playboy mansion to music festivals in Europe and everywhere in between.

I started my career as a stripper in Canada and developed my act and love for the stage. I have also been modeling since high school and started making money at it when I was 18 and also began fetish work at this time, also. I met the love of my life, Michael Scopio, in 2007 and, since then, I've gone to college to be a photographer. I thought, "Why not teach him to take my photos?" It came extremely naturally to him and now he is one of the best dark erotic photographers in the world, in my opinion. Together we have formed ScopioHorn, in which we produce, style and direct all our own shoots, usually with me and sometimes with other models.

We recently produced our first music video with an up-and-coming Hip-Hop artist, Gorgeous Gordo, which has definitely created a stir. I'm extremely proud of the ScopioHorn works. I'm a passionate animal rights activist and a regular contributor to many charities, such as the Humane Society, WSPA, Exotic Feline Rescue Center, Hope for Paws, Good News and more.

I'm vegan and love to help others who are making the transition / always answer emails with questions about vegetarian and veganism. I have my own left-hand path temple that I am studying to eventually grow into a materialized temple and am also making notes to write a book on my unique philosophy. I have my doctorate in Metaphysics and study quantum physics/mechanics regularly.

Most recently I have started blood painting with my own menstrual blood. I paint flowers which are the most beautiful subject in my opinion. My works reside in the collections of many people I admire, including famous painter Kevin Llewellyn and King, of Godseed, both of which are good friends of mine.

*I have dabbled in acting, but it's not really my thing. I have a film coming out in which I star in a segment called *Mamma*. The anthology horror film is called *The Profane Exhibit* and is currently being shown on the festival circuit.*

My main love will always be performance art. I love hanging from my aerial rigs on stage or blowing people away with my fire acts. It's burlesque meets sideshow in a grand opera theater. It's difficult to describe my performances. They don't fit into any conventional category really. I may finally be able to perform in the U.S. after a 3-year ban in February. So look for me in city near you!

CARRIE JO



Occupation—Freelance Model and Business Owner

Favorite classic movie monster—King Kong

Favorite Modern Movie Monster—The humanoid cave dwellers in "The Descant"

Favorite scream queen—Janet Leigh

Weapon in a zombie apocalypse—Aluminum softball bat & an ice pick

I am mainly working as a traveling full-time freelance model! I don't have much free time to work out, but when I get it, I like to do yoga, ballet, and cardio exercises. To relax I like to just have a beer with friends in the cemetery next door when the weather is nice. I have a degree in Women's Studies and an extensive background in art and fashion. My favorite horror movies are *Rosemary's Baby* and *Greaserhead*. John Waters is my favorite director of all time. I like to listen to 70s punk, 80s ska, reggae, new wave and industrial music. I love food, and everyone from the Mid-Atlantic knows that there's nothing better than a freshly-boiled bushel of Maryland blue crabs.



The Coffin Cuties readers are going to get a ravens eye view into the phantasmagoria life of A. Michael Baldwin and Don Coscarelli's *Phantasm* franchise. A. Michael Baldwin gives us some inside of the world with in the realm of the sinister *Tell Me* and *Phantasm*'s up and coming *Ravager V*. We go in depth with some of our questions with Michael and news on some of his other movie releases due out this 2015, such as the psychological horror, thriller *Bratal* and also the horror, suspense movie *Play*.

A. MICHAEL BALDWIN talks PHANTASM and more



Interview by Mike Hearse

Mike Hearse: In *The Lord Of The Dead Part III*, things turn up a bit into the need of your character Mike for the Tall Man and his army of the undead, and reunites you with your brother, Jody, who's now become a drone. Would you say that this is where the transition to a bigger plot in the relationship between you and the Tall Man begins?

Michael Baldwin: (chuckles) That's a complex question man. I don't know. How am I supposed to have an intelligent answer to that question? Oh my god!

MH: Oh well, I'm just getting in depth. Well, just put it this way, do you think that the relationship between you and the Tall Man begins in *Lord Of The Dead*?

MB: No. I do not. In fact, I strongly disagree.

MH: Do you really?

MB: I think the relationship began before we ever meet Mike in *Phantasm* I. It's an old, old, bulky dimensional relationship. We don't know how old it is, or when it really began.

MH: I'm probably going to get into that as we go in to the next chapter.

Michael Baldwin: (chuckles) Here's the thing. An important point right here is that we don't really know the answers to these questions.

MH: Right...

MB: And neither does anybody else really know. The filmmakers do not know the answers to these questions. We don't honestly really think about the answers to these questions. That's part of the magic of it. Part of the thing that makes it work and gives it legs. Part of the dynamic between the audience and the film itself that makes sense and works for people is that we don't answer these questions. Nor do we try to.

MH: Right...

MB: This kind of open-ended storytelling allows the audience to fill in all the gaps. The audience always fills in the gaps much more interestingly than we ever will. That's my answer.

MH: I agree completely.

In part III of *Lord Of The Dead*, proves the quote, "Never trust what you see, because nothing is what it seems." In this segment we learn completely that as we yet again become stumped with what happened in the first and second movie with Mike's brother, Jody, and his parents. Does your character Mike feel that there might be a chance his parents are still alive and turned to drones like Jody?

MB: Ahh...that's an interesting question. Never had that question before. Gosh. Does the character think that his parents could still be alive? I don't think that he does. I don't think there's anything in the film to even indicate he even has that idea. Do you?

MB: Well, you reflecting back to not knowing about the funeral. If it actually happened, if it's a Phantasm, if it's a dream; Did your brother really die?

MB: I tend to think that maybe the idea of his parents are a fantasy and that he probably never had parents.

MH: Yes, that's where I'm getting at. You can answer it the way you choose. But I feel the same, like you never, ever see the parents.

MB: Right. In fact, the whole story that they have died, or that they even have existed in the story, is that maybe Mike really is an alien, just like the Tall Man. Maybe he never had parents. Maybe, as he becomes humanized in some kind of Tall Man experiment, he finds a humanity and adopts Jody and Reggie as his family, preferring one reality over the other to the Tall Man's sive grin.

MB: Right.

MB: Maybe, he finds a humanity and adopts Bill, Jody and Reggie as his

family, preferring one reality over the other to the Tall Man's chagrin. That's a pretty good answer.

MH: That's a great answer.

MB: (chuckles)

MH: No, it really is.

MB: I have no idea if that's the truth. I'm not saying that's the answer.

MH: Well, you're going to have an insight just like a fan, or anybody else, into this. You're playing a role in a movie so I understand completely your answers are not going to be a, b, or c of the book and the script, it's going to be your point of view. So, that's fine.

Tall Man refers to Mike in Part III, "All that he has forgotten will now return to him", as he is implanting one of these silver spears into Mike's head. Talk about a headache. Now Mike has shiny chrome eyes and is going through some kind of transformation (half human, half drone), warning Reggie to stay away as he separates off on his own, leaving Reggie in shock and confused. Is Mike evolving into something we have not seen yet in the first two movies; some type of being or is he facing his final destiny? Now, this is for Part III.

MB: The short answer is yes. Of course he is.

MH: Now we're going to go into the fourth movie, Oblivion. That's going to leave off cause for the end of part III. In Phantasm IV, Oblivion, just opened so many doors to Mike's connection to the Tall Man. Would you say this is the movie that really fills in a lot of the missing links between the Tall Man and Mike, or are these just more dreams or, may I say, Phantasm?

MB: I think that it obviously answers many questions the filmmakers are willing to answer. I mean I was always a little bit mystified when people kind of complained about Oblivion leaving them hanging with unanswered questions when, man, we answered so many questions in Oblivion. We freaking went back in time and give you the Tall Man as a human being. We gave you so much in the movie and I think that we answer a lot of questions. It's easy to extrapolate lots of answers from what is offered in Oblivion.

MH: I agree and you could probably take it to so many different theories. That's why it's such a great, great movie because, for those who have the theory of what's happening, you still don't get the answer for any one of those theories. But you could take and say "yes, that's what's happening." Let's go to the next one because that was a great answer.

It's becoming pretty obvious at this point that the Tall Man is preparing Mike for something much greater, some type of passage. Can you give us an idea to where? Is this another time or another world?

MB: Geez, man, I don't know. That's just another case of take your pick. It's both, of course. It's another time and another world.

MH: There is a type of awareness, an awakening in Mike in this movie. We see him start to use powers similar to the Tall Man, even creating his

(continued on next page)

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own drove out of the engine from the hearse he is driving at the time. What's happening to the character here?

MB: He is in, you know, a stage of self-realization and awakening. He has finally admitted to himself that he is not an innocent kid from Oregon and that he is something more. So he has to prove it.

MH: Great! The idea of the hearse and creating. See, I drive a hearse, man. You know that already. But taking that apart. You being mechanic from the kid to taking that apart and creating your own spear. I love that part of the movie. It's just genius. But here's the last question for that part of the movie. In the end of *Oblivion* it seems as all is at a loss, as Reigle tries to rescue Miley from the Tall Man once again. But

after the Tall Man painfully removes a spear from Miley's head, and heads back to another dimension, surviving yet again. The fate of Mike looks as if it's come to the final end as he lies in the desert dying. Is this the end of Mike, or is this the passage to a whole new adventure? Now this would lead up to the next and final movie, of course.

MB: I mean, well, once again, it's a matter of interpretation. You know, when we made *Oblivion*, it really was going to be the final film. There was never any thought that we could ever make another one. Obviously 15 years went by, so, you know, that's not a secret. I recall that Casarelli had been a little annoyed with me in that the only usable take at the end in that extreme close up of my eyes was kind of ruined because my eye

moved. All of a sudden my eye got big, because I was supposed to be dead. That was really a death scene. So at first he was kind of like annoyed that that was the only take that was usable and, unfortunately, it had this eye movement in it at the end. Then, later, once fans started to notice it and say things like, "well, he isn't really dead, because something happened, right there at the end you can see his eye move. He still has got at least one breath left in him." Then we all really started to embrace that idea as a saving grace, and accepted it. Obviously, he continues. We could have gone another way and decided, no, he's got a little movement left, somehow he survives.

MH: Oh my god...

MB: I don't know how anybody survives, getting that giant spear in his skull is beyond me.



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MH: The most disgusting scene; the face that Reggie is making. He's like, uhhh! Funny that you said that. I never would have thought that. I would have thought exactly the opposite of what you were told, and what came about from what you just said. The eye movement, I thought, was genius. Like, you're dead, but the eye movement's showing, "hey, we can go on." Something's happening, that he's not dead. I would have never even thought of the fact that you were completely dead at the end of this. Something was definitely going to be happening with your character. So, that was a pretty good question to get an answer for.

MB: Alright, now let's go on to the final. The juicy stuff. For the next and I can't wait to see, Ravager. Now, the big wait is over and the 5th installment of the series, *Phantasm Ravager* is here. Fans are dying for some feedback on to what to expect. Will this final chapter have the action-packed fight scenes with heavy weaponry and more undead creatures to put to rest than the first four movies?

MB: Well, I'm not going to comment on what is inside Ravager. So I'm just going to let the film be released and hope that the fans enjoy the film. That's all I am going to say about it.

MH: OK. So should I ask any questions for this movie?

MB: You can ask all the questions you want. I'll just pick and choose what I'm going to answer. I don't really like to reveal what's in the movie. It is unfair to the people who make the movie. Everybody wants to keep the energy inside as much as they can. I want to hold off from talking about it too much. But you can ask me anything you want. Maybe I can answer some for you. Maybe I can't.

MH: It looks like the whole family from the original cast has returned to Ravager. Even the Velvet Lady from part one. The



trailer makes it look like we are going to get some seriously creepy visuals with the special effects. Can we expect the gore, yellow slime, and gross outs that have been delivered in the first four films?

MB: I think that the fans are going to be pleased with all of that. Yes, I hope so. I mean, keep in mind, I haven't seen the movie.

MH: (chuckles) That's crazy. You were in it but you haven't seen it. But I understand how that works. Alright, let's go on to the next one.

MB: A lot can happen from when you wrap on your final day and a year goes by. I've seen some of it, but I haven't seen the whole thing by any means.

MH: Gotcha. Will Mike and the Tall Man finally go toe-to-toe in a fight to the end for wherever or whatever planet the Tall Man comes from? I know that probably gives the movie away. But I figure I may as well ask you.

MB: Michael Baldwin: Yes, right. It definitely does. I can't really answer that question, but I will say what Don Coscarelli has already said publicly, and that is that there is an extended scene on the Tall Man's planet. So that's pretty cool.

MH: Yes that's really cool. I definitely want to know what the hell is happening from being 30 years or so that I've been into this movie. OK. Let's go on to the next one.

And on the funnier side of things. Does Reggie hook up with a horse on his journeys to help stop the Tall Man in his quest to end the Tall Man and his reign of the evil undead armies? It seems that Reggie's bulls always seem to get him into a little bit of trouble, also.

MB: You know, I don't know the answer to that question. I don't know.

MH: You know it's one of the things from every single one. Basically. He always has a scene where he hooks up with a girl and you know it's going to turn bad. But Reggie can't resist some hot chick. I just love that from the movie. He falls for it every time.

MB: I mean, you know once again those are the kind of details you might as well just leave alone.

MH: We love you Michael for being so dedicated to the fans and to the franchise of *Phantasm*. If you had a message to tell your fans for their dedication here's your chance.

MB: (chuckles) Well, my message is just saying that when I meet the fans, the cause is that we, all of us, at the *Phantasm* family very much appreciate your support. We don't believe that anybody would be talking about it after all these years were it not for the dedicated hardcore fan support that we are lucky enough to receive. So we appreciate it and always try to make these movies for the fans. That's who we make them for.

MH: Well, I agree. I mean, wasn't there a point where instead of making this film a big budget movie company wanted to come in and just start the franchise over, just like they done with everything

(continued on page 45)

these days? You guys were probably single-handedly one of the only franchises that have continued and said you know that we're going to stick with it and make this film. So, I definitely give props to everybody for that because no one's been able to do that.

MB: You know what, I think that the reboots failed with *Phantom* even though they tried, you know, because the studio could not come to the right kind of creative agreement with Don Cheadle and his entire franchise. So, in some sense, we are lucky that way.

MH: Right. I would like to thank you for the interview. We at Coffin Cuties are looking forward to seeing *Phantom*

Rawager and with you and the cast, you know, complete success and I hope millions of things come from this. I want to see you in other stuff, as well. I want to continue to see you go on as an actor and be in other parts and conventions. And if more movies come from this and that you're still in it, we're all going to be happy to see that.

MB: Well, I appreciate that very much. I just finished a film this year, called *Fley*, directed by Erick Pham. And it is a kind of a slender man story. And, so people should look out for it.

MH: Is it completed?

MB: I believe it is completed now. I feel certain we're going to get a chance to

see it in 2015. The star of the film is Elle Lassere and Johnny Walker.

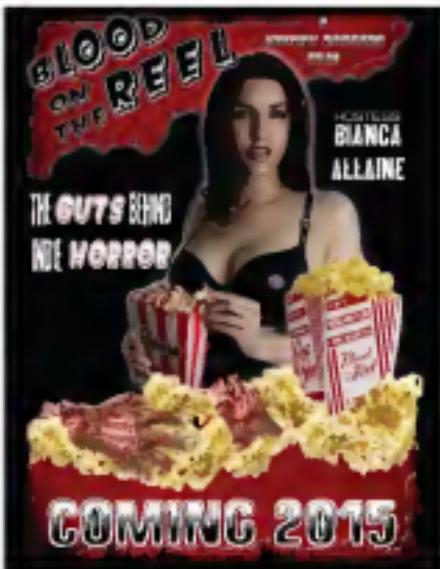
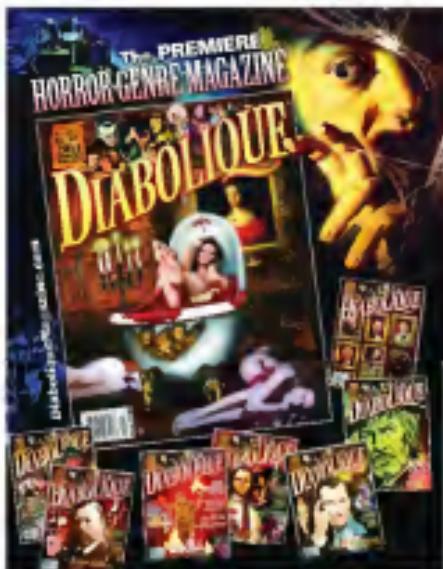
MH: And what is your role in this film?

MB: I play the friendly cowboy junkman who is inadvertently ensnared in the drama.

MH: What else you got cookin'?

MB: I got a project that hopefully coming out in 2015, also, called *Pekoe Murders 3: The Final Chapter*. This is an homage to 80s slasher films. The conceit of this film is that there is no Part 1 or Part 2. People should look for that.

Also, I start to shoot in the spring for a film called *Violent*, directed by Justin Paul Warren and also starring Caroline Williams of the *Texas Chainsaw* trilogy.



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NikkiNyx

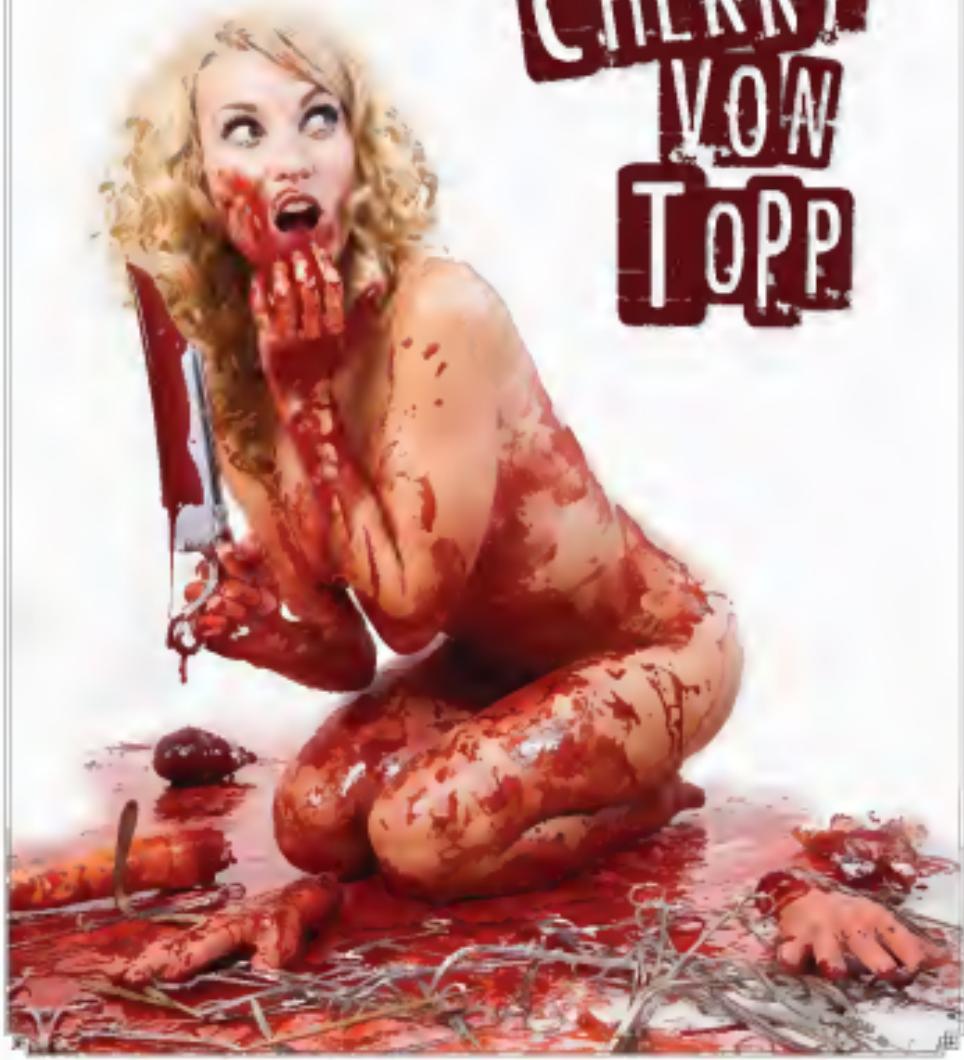




Lizzy & Jamie



CHERRY VON TOPP



Favorite scream queen—Elvira

Weapon in a zombie apocalypse—Trench knife and a .38 Special revolver

Favorite food—Lobster, crab and filet mignon

Favorite color—Pink

Celebrity crush—Dale Jr.

Besides modeling I also enjoy a career in burlesque. I am obsessed with dancing. I spent most of my adult life dancing professionally in ballet companies till my retirement a few years ago. Currently I am actively studying a multitude of dance forms, including ballet, twerking, buck dance and pole dancing.



Occupation—

Actor, hostess, model & paranormal investigator

Favorite classic movie monster—

Medusa

Favorite modern movie monster—

Maleficent

Favorite scream queen—

Lorraine O'Grady

Weapon in a zombie apocalypse—

Mace & a war hammer

Aside from acting and hosting, I am a college student studying performing arts, communication, and nursing. I have always had an obsession with the paranormal and esoteric studies. Recently, I joined a paranormal investigation group called Country Roads Paranormal Investigators. You can watch my first ghost hunting session at my blog. When I am not working, I love painting, watching artsey movies, going to museums, drinking coffee, exercising, and hanging out with my husband and our two little Shih Tzu girls. My favorite music genres are heavy metal and early 90s "grunge." My goals are to make a living doing what I love (acting), buy a house with my husband so we can decorate and garden, and to finish my college degrees. I would love to start my own dog sitting/walking business during my free time because I love spending time with dogs. I am a vegetarian, but if I could afford it I would hire an organic vegan chef to make my meals! I would also hire a personal trainer to keep me motivated because, even though I like exercising, I get bored with my routine easily. I have a weakness for birthday cake. But my favorite food is black forest cake. Because so many people have shown me kindness during my darkest hours, I feel it is important to give back to society. I regularly volunteer and donate to a variety of charities, especially those helping animals, victims of domestic abuse, those suffering from addiction, and the homeless.

BIANCA FILLAINE



Jaimie Doan



MASHA







Occupation—Model/entertainer

Favorite Classic Movie Monster—
Frankenstein's Bride

Favorite Modern Movie Monster—
Freddy Krueger

Favorite Screen Queen—
Katherine Isobel

Weapon in a zombie apocalypse—
M16 and katana sword

In addition to modeling, I'm currently pursuing a professional wrestling career. I train with CCW at main event training center in Fort Lauderdale and perform for FSCW at various comic conventions in Miami and hope to tour the US.



Cat Lee Ray

Occupation—
Model / Erotic Dancer

Favorite Classic Monster Movie—
The Mummy

Modern Movie Monster—
Chucky

Favorite scream queen—
Vanessa Lachey & Leah Remini

Weapon in a zombie apocalypse—
Daggered women katana &
Kukriwaist Machete
unleashed anyone

THE COFFIN CORONER: MOVIE REVIEWS



HAPPY HOUR HOLOCAUST

BLIND SIGHT PRODUCTIONS

Nothing screams horror like a good bloody anthology. Let me clarify, a properly executed bloody anthology.

Anthology films always run the risk of falling victim to imbalanced stories where one tale is captivating, drawing the viewer in, while the other is drawn out and disconcerting. They also run the risk of a lose end finale by not bringing the viewer full circle on their journey.

Love them or hate them, Anthology films are a staple in the annals of horror.

"Happy Hour Holocaust," the latest release from Blind Sight Productions exemplifies everything that is right in the world of Horror Anthologies.

Written and directed by seasoned filmmaker Jim Roberts, "Happy Hour Holocaust" takes the audience

out for a fun filled night of trick-or-treating as we go door to door to three homes where no one returns. But before we set out on this bleak Halloween night, Roberts wants to assure that the audience is warned to the bone, and that their blood is properly flowing by stopping off at the County Line Saloon for a few rounds. A bar where the drinks are cold and stiff, but the stuffs are colder.

The barkeep serves his patrons with a smile and a story, but one can't help but to sense that there is something a little off with his down home hospitality. And so quoth the barkeep himself: "You never know what you're gonna get on Halloween".

You may never know what you are going to get on Halloween, but the one thing that "Happy Hour Holocaust" is sure to deliver is three tales of Torture, Torment and Terror. Tales that will truly make your skin crawl, just as the barkeep warns.

With the aide of some perfectly executed special effects by Karen "Mom Savim" Roberts and musical score by Tim Novotny, Roberts dishes out three engaging stories. Each story is equally riveting at the next. Roberts also manages to bring the viewer full circle on his journey of madness by successfully weaving these stories with the story teller and his live stool captives.

While the film delivers more tricks than treats for its characters, "Happy Hour Holocaust" certainly delivers its

audience with an abundance of treats. Undeniably the best horror anthology of the year.

—Johnny Deppen



BRUTAL

ZACK INTERNATIONALS FILMS

Brutal" is based on several true stories. The film was made to represent and raise awareness for the 55 chapters of the Parents of Murdered Children (POMC) nationwide that sadly has over 100,000 members. The film depicts how spiritually & emotionally "Brutal" it is to lose your child to a violent crime.

Two of the founding members of the Portland, Oregon chapter (Mary Elledge and Gayle Moffie) were on the set of "Brutal", and there was nearly a dry eye in the house. In 1993, a movie was made about Gayle and the murder of her daughter Diana titled: "Moment of Truth": Why My Daughter

Goyle agreed to have the film made, to help raise awareness for the POMC, despite her objections that the monster was played by a white man instead of correctly being portrayed by an African American. After the film aired, everyone in the industry disappeared, along with their false promises of moral and financial support. The POMC is one of the most underfunded programs in the nation. Mary and Goyle have been volunteering for their entire 29 years at the Portland Chapter, as well as spending \$50.00 to 1000.00 a month of their own money to serve. Our hope is that "Brutal" will raise the awareness of this unpleasant topic and help provide the financial assistance that these families need. I'm not even scratching the surface of their unbelievable story, you'll be blown away when you meet

them in person. This is more than a movie, it's a cause!

—Mike Heusen

I was given the opportunity to view this movie during my dinner time. Huge mistake, "Babadook" is a horror movies levers dream or may I say nightmare. Taking revenge and torture to another level. But this movie does have something to say at the same time. But let's put it this way don't eat dinner while watching this or don't eat at all, there is no way you will make the last bite!

THE BABADOOK

Causeway Films

"The Babadook" written and directed by Jennifer Kent, is a truly terrifying psychological thriller that unmercifully takes its viewers on an emotional roller coaster.

In the early stages of the film we bare witness to what appears to be a struggling single mother who is doing the best that she can to raise an unseemingly monster of a child. A child who appears to be plagued by night terrors or perhaps mental instability. A disposition that has forced even the closest of friends and family members to keep their distance.

The child's pathological behavior appears to be a result of his nightly reading material, a pop up book by the name of "The Babadook". The book portrays the "Babadook" as a shadow monster or boogeyman who seeks refuge under the beds or in the closets of children's bedrooms.

The young boy rambles incessantly about the "Babadook". It appears

(continued on page 39)





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MOVIE REVIEWS (continued from page 45)

that the boy may have blurred fantasy with reality, as he now believes that the "Babadook" is out to harm him and his mother. Out of fear, the boy arms himself with make shift weapons. Weapons which he not only parades around the house, but inevitably takes to school thus resulting in his expulsion.

The child's unruly behavior is increasingly taking its toll, as the mother is forced to switch or cancel shifts at her work so tend to her now housebound son. With each passing day the child becomes more of a painful reminder of the loss of her husband who perished in a car accident the day their child was born. Determined to regain a relationship with her son and put an end to his unmerited fear, the mother confiscates the book which she then burns.

The story begins to take a twist when social workers make a routine visit to the families home. The child who once seemed unruly, now appears disheveled, sickly and somewhat neglected. The mother who once commanded our compassion and sympathy, now appears unstable and concerning. Alarmed by the mothers behavior, the social workers see their way out but not before extending the offer to come back at a better time.

The plot continues to thicken as we soon find out that the mother is a retired author. Information that further shrouds the story in mystery and leaves the viewer wondering. Could the mother perhaps be the author of "Master Babadook"? This answer as well as the conclusion of the story are clearly left open to interpretation for the viewer. Each of us will take away something entirely different, forming our own scenario as to how it all ends.

"The Babadook" is a refreshing departure from current industry fads. It

is a film that takes me back in time to the films that I grew up with in the late 70s and early 80s. An era when films took their time to build, assuring strong plot and character development. A time when there was something left to the imagination, and not everything was exposed to the viewer at face value. Ageless in its presentation. "The Babadook" is a film that will inevitably become a classic and withstand the test of time.

—Johnny Duggan



MUTANTIS

Dire Wit Films

Mutantis is that classic gone, Miskatonic, monster, occult film you have been waiting for. Dire Wit Films has made this master piece in the same vein as the psychedelic occult films from the early 1970's. A group of friends set out to explore this region of remote woodlands and ignore the warnings of the ancient folklore and myths of this some what horny and ready for slaughter beast that now has been awakened. Girls, monsters, goofy professors and naive teenagers in a onslaught of mishaps in a film were the name says it all . Mutantis!

—Mike Heane

NEXT ISSUE...

CHRISTIE KANE AKA MetalBarbie



Emanuele Taglietti

Italian designer, illustrator and painter



An interview with the legend **ANDY** and his NEVER before seen WORLD FAMOUS PULP PAINTINGS... grace the cover of our NEXT issue!



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